THE Chess BOX

Muddy Waters

When folklorist Alan Lomax first walked down that dusty Mississippi Delta road in 1941 to record blues music for the Library of Congress, he was trying to find an artist who could match the intensity of Robert Johnson, the sensational young blues singer he had heard about through his Columbia recordings. By the time of Lomax's visit, Johnson was already legend, a shadowy figure who dealt with the devil, spent too much time at the crossroads, and had finally been brought down at the age of 27 by the hellhounds on his trail. Finding little usable material at first, Lomax moved deeper into the Delta, recording here and there, and asking the locals if they knew of any good singers in the area. The one he eventually found would change the face of the blues forever: to a man, those he asked named

MUDDY WATERS.

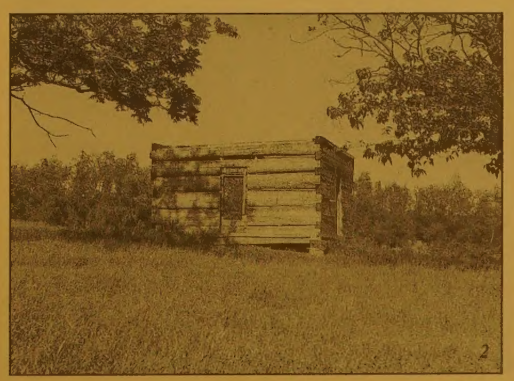
Muddy Waters was born McKinley Morganfield in Rolling Fork, Mississippi, on April 4, 1915. Child of the Delta, he played during the summers in the rich Mississippi soil from which he took his nickname, learning harmonica at age thirteen and guitar a few years later.

Muddy Waters' promotional photo, circa 1950.

...The Man

When Lomax first recorded him he was working on Stovall's Plantation, one anonymous field hand among many, and his music was something burning inside him that no one else could feel or hear. The battered one-room wooden cabin he once lived in still stands amid the neatly plowed fields of what is now called Stovall Farms. Seeing the cabin [pictured here] clarifies as nothing else could the overpowering drive felt by Muddy and so many other Southern blacks to get the hell out of the Delta for just about anywhere else on the planet. So he left for Chicago with the blues in his back pocket, intending somehow, someway, to get a job playing music. The day he got there he found a job driving a delivery truck, and soon thereafter he established

The log cabin Muddy Waters lived in, Stovall's plantation, Clarksdale, Mississippi.



himself on the neighborhood music scene, playing one-nighters and casual dates in clubs with new-found friends like Sunnyland Slim and Eddie Boyd.

Although he was rapidly making a name for himself on the Southside blues front in Chicago, Muddy realized that to really succeed in the music business he had to get a record out. An early, abortive session for Columbia in 1946 remained unreleased, and he wanted something more concrete; his long relationship with Aristocrat (which soon changed its name to Chess) began shortly after his arrival in Chicago. His first tentative efforts made no impression, but suddenly, and seemingly overnight, the Aristocrat pairing of "I Can't Be Satisfied"/"Feel Like Going Home" became the record that would change the sound of modern blues completely. As Muddy told author Jim Rooney, "To get a name, you had to get a record. People lived right up under me, they didn't know who I was until I got a record out. Then they say, 'He live right there!'—got to get a record. I got a hit thing the first one I got. I calls it luck. It was a big blues seller amongst the black peoples. Chess had a talent scout. He looked me up. Sunnyland told him about me and all that—Sunnyland Slim—told him about how good I could sing. They come looking for me." ①

Sunnyland Slim and blues singer Tiny Topsy, late 1950's.

Phil Chess remembers, "Yeah, Muddy was playing locally, around the clubs, and my brother [Leonard] went to see him, because I was in the service at the time. He didn't have a contract with us for a long time, it was just a mutual agreement." ② And Muddy concurred. "I thought Leonard [Chess] was the best man in the business," he told Robert Palmer. "He did a lot for me, putting out that first record and everything, and we had a good relationship with one another. I didn't even sign no contract with him, no nothing. It was just, 'I belongs to the Chess family.'" ③ The unlikely friendship between Muddy Waters, the intelligent, quiet, self-sufficient black field hand from Mississippi, and Leonard Chess, the streetwise white Jewish immigrants' son from Russia, flourished for years and was responsible in part for Muddy's continued success at the label. "His relationship with Leonard was unbelievable," Phil Chess says. "It's really hard to describe the relationship he had with my brother. I was close with Muddy, too, but the relationship between the two of them was unbelievable. One time he was playing at a club in Chicago, and a scout from Mercury Records came to talk to him, and Muddy said, 'Yeah, you talk to my manager.' And the guy said, 'Who's your manager?' and Muddy said, 'Leonard Chess!' And the guy just walked away."

In addition to Leonard Chess, Muddy was in the musical good hands of Willie Dixon, Chess' right hand man, house songwriter, bass player, producer, arranger and whatever else was needed. According to Phil Chess, "Willie used to come and hang around Chess. And then we used him on blues dates, not every time, but the majority of the dates, especially if it was his songs; he would rehearse them with the artist, be it Muddy or one of the others. Then he became sort of like a house band. We'd say, 'Willie, we got a session coming up with so-and-so, you got anything for him that would suit him?' Muddy came in with some stuff of his own, too, but really the most powerful stuff was Willie's."

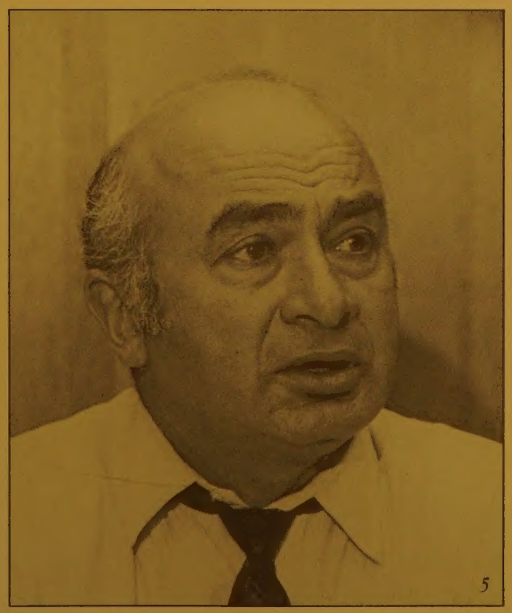
Dixon penned many of Muddy's classic songs included on this set ("Hoochie Coochie Man," "I

Willie Dixon

Just Want To Make Love To You," "I'm Ready," and more), and remembers the early days in the studio. "Oh, I was playing, producing, writing the songs, doing some of everything. Most of the time I would go, you know, to Muddy's house and work with him in his basement, or wherever we could practice before the sessions. So we was ready when we went in, or sometimes we would make it [up] on the spot, change it around you know, if Leonard didn't like it the way we had it, or if he didn't like the song we would do another on the spot. Hell, I always had plenty of songs! Or sometimes Muddy would write a song. Him and Chess had a good understanding, you know, and Leonard would usually let him record if he thought it felt right."[1]

These Chess sessions were for the most part run informally, so informally in fact that at one 1952 session Leonard Chess, dissatisfied with the sound Muddy's drummer was getting, went into the studio and played the bass drum himself; and of course written charts were mostly unheard of, a situation which led to some of the fiery, spontaneous sides heard here."How can you rehearse the blues?"[1] Muddy once demanded, and though Leonard Chess knew what sound he wanted and eventually got it, the process was loose to say the least. "It was all head arrangements," says Phil Chess. "Leonard supervised it, or I did, or Willie did, right there on the date. Everything he did was head arrangements. They'd come into rehearsal, run through it. But other times they'd come in stone cold, and we'd let the machines run, and gradually get the four sides

Phil Chess



Leonard Chess

out of the deal." "The deal" provided the Chess brothers with what were for that time unheard-of record sales figures on the most famous bluesman ever to come out of Chicago; more importantly, it provided Muddy with an atmosphere in which, via his friendships with Leonard Chess and Willie Dixon, he could create and co-create the immortal music on which every later Chicago blues act would base its style. And it's at Muddy's door that Phil Chess lays the subsequent success stories of other Chess artists. "Muddy was our first big blues act. Then [came] Little Walter, who was in his band, and then Jimmy Rogers, who was also in his band; like a spinoff, you know? But their success was dependent on Muddy

having come first. As far as Chicago, it took Muddy to really break it in. We had other artists; we had Leroy Foster, we had Sunnyland Slim, but they all came after Muddy. When Muddy started making it, they ALL came to Chess."

Throughout the Chess years, Muddy's band was famous as a training ground for young, carefully chosen, brilliantly talented musicians; after serving an apprenticeship with him, many left (with his blessing) to form bands of their own. Though he knew their departures would leave him with slots to fill, he knew, too, that there was no shortage of ambitious young blues players waiting to fill those places, and held no grudges against his band members for wanting to make names for themselves. Little Walter Jacobs, the swooping, flying, searing musician against whom all Muddy's later harmonica players would be measured, was an early example of this. Others, later, who spent time in Muddy's band before leaving for greener pastures included Junior Wells, James Cotton, George "Harmonica" Smith, Carey Bell, Walter "Shakey" Horton, Buddy Guy, Jimmy Rogers, Luther Tucker, Earl Hooker, Otis Spann, and Pinetop Perkins: a veritable who's who of the Chicago blues world. Some made it on their own and some didn't, but after you'd been in Muddy's

L-R, Muddy Waters, unknown, Otis Spann, Henry Strong, Elgin Evans, and Jimmy Rogers, 1954.

band, you were *professional*. He tolerated no excessive drinking or drug use; he carried himself with enormous dignity always, and his band had to be on time, dressed well, sober and ready to play, and those who couldn't or wouldn't toe the line didn't last long. As Muddy told Jim Rooney, "You see, when you say 'blues,' you know what the average guy is looking for when he comes in—half slouching, raggedy, bottle of wine in your pocket. I wasn't that kind of blues singer. I stayed sharp. If I had anything, it was some of the best. That's the kind of blues singer I am...I am an intelligent blues singer. I sing deep, down South blues, straight out of the bottom. But I made myself classy with it. People have told me I should be preaching, looking as I do. They'd say, 'I looked to see a man with a pair of overalls on, cap pulled down over his ears, and just as drunk as he could be.' And I said, 'Not me, baby. I've got my mohair. Not me. That's for the birds.' I'm a gentleman with my blues singing. If I tell you I'm going to do something, I'm going to do it. I ain't gonna lie to you....You don't have to have a white face to be a gentleman and up to date with what you're doing. You can be black, brown or any color, but you've got to carry yourself in a way that people know that you're it. They might say I can't play, or can't sing, but damn it, they'll say I'm a gentleman." [6]

Willie Dixon, Muddy Waters, and Buddy Guy, Chess "Folk Singer" album cover photo-session, 1963.

Any retrospective of Muddy's Chess recordings must include certain classics, and on this set there are many instantly recognizable titles, some of which were later widely popularized via cover versions by white artists. From his early Aristocrat days, "Feel Like Going Home," "Rolling And Tumbling," and "I Can't Be Satisfied," are probably the best known songs. Some later Chess favorites included here are the show-stopping "Got My Mojo Working," "Mannish Boy," "Long Distance Call," "Baby Please Don't Go," and the immortal "Rolling Stone," which gave its name to England's premier rock and roll band, America's premier rock and roll magazine, and a Bob Dylan song—so universal and so pervasive was Muddy's influence.

In some cases, less obvious or alternate takes of these songs have been chosen. For instance, the version of Charles Brown's hit "Black Night" heard here was recorded in 1966 and issued on a Chess LP called *Muddy, Brass And The Blues*. Fortuitously, the horn section that was used on that album was overdubbed the day after the original recordings were laid down, and on a separate track, making it possible to re-mix the cut. By eliminating the brass and boosting the piano, guitar and harp, Muddy's vocal is given surer, cleaner support; the listener now hears the song as it was originally intended to sound. Another example is the original London mix of "Who's Gonna Be Your Sweet Man," from *The London Muddy Waters Sessions* of 1971, heard here prior to the overdubbing of horns that was done later in America. And from the groundbreaking *Fathers And Sons* album, recorded in 1969, two previously unissued alternate takes have been selected, "All Aboard" and "Sugar Sweet." To make things just a bit more interesting for longtime Muddy Waters fans, brief instances of in-studio banter have been unearthed and restored at the beginning of a couple of tracks. Listen to the intros to "Blues Before Sunrise" and "Bitter With The Sweet," both recorded in 1959; they provide a fascinating glimpse into the usually impenetrable world of the recording studio, and demonstrate, besides, that Muddy had a sense of humor.

Toward the end of his life, Muddy finally began to enjoy the recognition and honor that he had earned. He discarded the prowling, feral stage presence that had been his hallmark in favor of a more sedate and

Eric Clapton, Muddy Waters, and Johnny Winter, Chicago Stadium, 1979.

dignified stance, befitting the elder statesman of the blues that he had become. Younger musicians jostled for the chance to play with him, and he became, somewhat to his own puzzled surprise, the darling of the young white rock and roll crowd during the middle to late Seventies. The Rolling Stones, of course, openly admitted their debt to his music. Johnny Winter, a successful young Texas rock-blues guitarist who had been profoundly influenced by Muddy's music, repaid some of that debt by producing Muddy's finest post-Chess albums, and during this period of new visibility he won six Grammy Awards. Eric Clapton, an English rock guitarist who had listened to Muddy's recordings all his life, acknowledged that influence and often joined him onstage on an informal basis during Muddy's appearances both in England and America. Muddy also performed at the White House for President Jimmy Carter and toured extensively in Europe, Japan, Australia and New Zealand. Financially secure at last, he bought a house, married again, and settled happily into the role of benevolent family man and blues patriarch. When he died peacefully in his sleep at the age of 68 on April 30, 1983, he left behind a massive amount of recorded work and an incalculable influence on blues musicians all over the world; and to those who knew him, his memory will remain evergreen.

John Lee Hooker and Muddy Waters in Berkeley, 1980.

As his fellow Mississippi native John Lee Hooker says, "He was someone I loved, and was really close to—one of the greatest blues stars that ever lived. He's gone, but he ain't gone. He's number one in my book—kindhearted and loved by everyone. He was my idol."

The musical and personal influence of Muddy Waters spread far and wide both during his lifetime and after his death. In 1987, the popular Texas-based rock group Z.Z. Top, who had long claimed Muddy as their musical and spiritual godfather, chopped a piece of cypress wood out of the Clarksdale cabin he'd grown up in, had it made into an electric guitar, and toured the country with it in 1988, raising funds for the fledgling Muddy Waters exhibition at the Delta Blues Museum in Clarksdale. Willie Dixon's Blues Heaven Foundation ensures that his old friend's early struggles in Chicago will bear fruit for years to come, via the establishment of the Muddy Waters Scholarship. Once a year, a committee meets to review applications from Chicago's inner-city students and a music scholarship is granted in Muddy's name, the funding for which is raised through public and private donations to this non-profit organization. And perhaps most importantly, his music continues to live, through reissues like this one and via cover versions by younger artists, keeping the flame and spirit of the blues alive.

The brilliant young blues artist Robert Cray, whose own fame in ten short years has totally eclipsed that which Muddy achieved during his entire lifetime, was deeply affected by their relationship. "I remember that once we toured with Muddy

in 1980," says Cray, "opening up six shows on the West Coast, and before each show, he invited me backstage. He seemed to enjoy talking with me. We talked of the 'young Muddy Waters,' for he always spoke of himself as if he were someone different in his younger days. He once asked me if I wanted to be his son, so I guess that he in fact adopted me, as I later found out that he has many so-called adopted musicians as his 'sons,' an honor that I'll always treasure. We sang 'Mannish Boy' together on all of the encores, and once I got the opportunity to play guitar in his band. He asked, 'Robert, do you think you could play some of that Muddy Waters blues?' I said, 'I'd love to.' That experience has been one that will never be topped!" ⑧

Singer Bonnie Raitt, too, has memories of Muddy Waters. "I met Muddy when I was 'only 19 years old,' and to me, he will always be the ultimate bluesman as well as my dear and treasured friend. You can trace the whole history of the blues just in looking at his life. He took his raw Delta blues and transplanted them to the steamy South Side of Chicago, plugged them in, and managed to sound even more swampy than before. No one will ever sing and play with so much humor and gut-wrenching soul as Muddy. He might have had the blues, but I've never seen anyone look so happy playing them. You feel something listening to Muddy that you simply cannot deny. He's

Muddy Waters at The Quiet Knight, Chicago, 1978.

the reason we're hooked. He was IT." ⑨

"Figure that," Muddy told this writer in 1979. "You know all this stuff, what [tracks] I made, what year, who playing on 'em." He shook his head in slow bemusement. "And you know what? I done forgot most of that myself. Not the songs, you know, because I KNOW my music. But all them dates, no, man. This man playing guitar on this song, that man playing harp. Twenty years ago, or thirty." In the studio, listening to his long-ago recording of "I Can't Be Satisfied" as it was being broadcast, Muddy closed his eyes; when the song ended, he shifted slightly in his chair and said, "That is a true song today. You know that? A true song today," and then, suddenly uncomfortable, he changed the subject. Later in the same interview, talking about contemporary bluesmen, he said, "Some of these young ones, now, can PLAY, maybe as good as me sometimes, but they can't FEEL. My blues is the real blues, the deep blues, because I can FEEL it when I sing it." ⑩ That feeling shines through on every track of this set; the blues that you cannot teach or learn, but must be born with, were rooted in the music of this man.

—Mary Katherine Aldin

Mary Katherine Aldin is the Associate Editor of *Living Blues Magazine*, the founder of the Southern California Blues Society, and for twelve years has produced and hosted "Preaching the Blues" on Pacifica Radio's KPFK-FM in Los Angeles.

NOTES

① Rooney, James, 1971. *Bossmen*, Hayden Book Company, New York (out of print). Used by permission of the author.
② All quotes from Phil Chess are taken from a June 22, 1989, interview.
③ Palmer, Robert, 1981. *Deep Blues*, Viking Press, New York. Used by permission of the author.
④ All quotes from Willie Dixon are taken from a March 15, 1989, interview.
⑤ From a 1979 radio interview with Mary Katherine Aldin on "Preaching The Blues" on KPFK-FM, Los Angeles.
⑥ Rooney, *Bossmen*.
⑦ From an interview done on June 30, 1989, with the kind assistance of Mike Kappus.
⑧ From an interview done on June 26, 1989, with the kind assistance of Mike Kappus.
⑨ Telephone interview on July 6, 1989. Thanks to Jeffrey Hersh.
⑩ From a 1979 radio interview with Mary Katherine Aldin on "Preaching The Blues" on KPFK-FM, Los Angeles.

MUDDY WATERS
WITH
LITTLE WALTER
'Mississippi Blues'
I CAN'T BE SATISFIED
I FEEL LIKE GOING HOME
EVANS SHUFFLE
LOUISIANA BLUES
EPV 1046
vogue

MUDDY WATERS
MUDDY WATERS

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12. Paul Butterfield and Muddy Waters, Woodstock, New York, February, 1975.
13. French Vogue 1959 EP-first European EP/LP release.
14.-15. Muddy Waters Chess publicity shots.
16. Muddy Waters' Fender Telecaster guitar.
17. Muddy Waters at home in Chicago with Otis Spann, 1959.
18. Muddy Waters at home in Chicago with first wife Geneva, granddaughter Cookie, and Otis Spann, 1959.
19. Muddy Waters at home in Chicago with Geneva, 1962.
20. Muddy Waters at home in Chicago with granddaughter Cookie, and Geneva, 1962.
21. Telegram sent to Muddy Waters from the Rolling Stones on his birthday, 1975.
22. Ad from the Chicago Defender, February 9, 1957.
23. Z.Z. Top's Muddywood Guitar.
24. Poster for Muddy Waters appearance at Chelsea College, in England, circa 1964.

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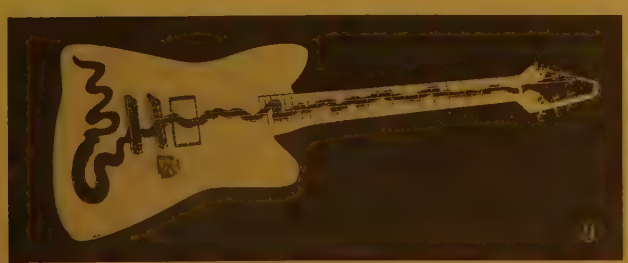

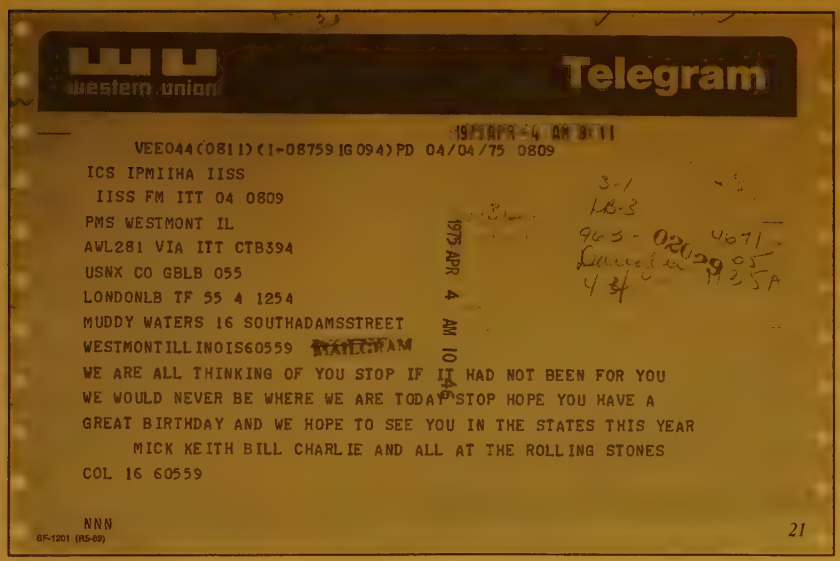
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WE ARE ALL THINKING OF YOU STOP IF IT HAD NOT BEEN FOR YOU
WE WOULD NEVER BE WHERE WE ARE TODAY STOP HOPE YOU HAVE A
GREAT BIRTHDAY AND WE HOPE TO SEE YOU IN THE STATES THIS YEAR
MICK KEITH BILL CHARLIE AND ALL AT THE ROLLING STONES
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...His Music

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Muddy Waters' recorded legacy is one of the shining glories of American music, comparable to the Louis Armstrong Hot Fives and Sevens or the Elvis Presley Sun sessions in its innovative transformation of source materials, its emotional depth, its accomplished panidiomatic mastery. Like any great art, it merits repeated investigations, which it consistently repays with fresh insights. But among the more significant musical creations rooted in American vernacular, it may well be the most misunderstood.

The identification of this music as "blues" seems transparently self-evident; certainly Muddy Waters was a bluesman, perhaps *the* bluesman. But the Muddy Waters Chess recordings are not *simply* blues; this is where the misconceptions begin. When we think "blues," we think of a traditional or "folk" expression, as much the creation of an entire culture as the work of a succession of gifted individuals. Whatever else they may be, the Muddy Waters Chess sides are *not* recorded transcriptions of a "pure" folk tradition. They are every bit as artificial, in a positive sense, as the Armstrong masterpieces, which were a recording studio creation, played by a band that never worked as a unit in taverns or theatres and turned the interactive ensemble tradition of New Orleans jazz upside down. They are as much a deeply felt synthesis of oral traditions and mass media culture, midwifed by a studio-savvy producer/conceptualist, as Presley's Sun sides. But the preternatural presence of Waters' voice and guitar, combined with the almost self-effacing seamlessness of the contributions of Muddy's key musicians and producer Leonard Chess, have made this music's artifice, its calculated intent, practically invisible.

The apparent evolution of style and instrumentation that emerges when these recordings are listened to in chronological sequence is another red herring. Working primarily from the recordings themselves, several generations of blues and pop-music scholars have traced a development from old-style country blues into an increasingly urbane band-blues style. This "development" is illusory. "Mean Disposition," which dates from April, 1948, and is one of the earliest recordings here, finds Waters soloing on guitar in the jazzy, single-string idiom of the period's big-city jump blues, a style far removed from the Delta-style slide guitar work heard on "I Can't Be Satisfied," another April 1948 recording. Waters was already leading a full band in the bars and clubs of Chicago's south side when he first walked into the Chess (then Aristocrat) studio in 1947. If more of his early recordings stick closer to the sparse instrumentation and traditional riffs of Mississippi Delta blues than most of his later efforts, the explanation is simple enough. Leonard Chess was experimenting, and after ensemble recordings like the 1947 "Gypsy Woman" failed to generate substantial sales, he tried recording Muddy's singing backed only by his own guitar and Big Crawford's bass. The stripped-down sound of the single "I Can't Be Satisfied"/"I Feel Like Going Home" proved successful, and for some time thereafter Leonard Chess was reluctant to alter a winning formula.

Chess didn't get around to recording the band Muddy had put together to work in the clubs until summer, 1950, and even then he experimented with sound and instrumentation. The harmonica virtuoso Little Walter, perhaps the most brilliant and innovative soloist heard on these sides, had been playing through an amplifier since the mid-forties, but Leonard Chess recorded him acoustically until July, 1951. Chess also devoted considerable attention to the role of drums in this music; on the memorable July '51 session that produced "She Moves Me" and "Still A Fool," he became so dissatisfied with Elgin Evans' drumming that he elected to play the bass drum himself.

An evolutionary process *can* be discerned in these recordings, but it is not the country-to-city evolution that has generally been supposed. For one thing, the romantic legend of the lonely, roving bluesman with his single guitar is largely a myth. From the beginning, blues was essentially an ensemble music, whether it was being played on a Delta back porch or in an urban tavern. The preponderance of single, self-accompanied country blues singers on early recordings is largely due to the preferences of producers and recording engineers, and to the limitations of the period's recording technology. It was much easier to make a clean recording of a single performer than to balance the instruments and focus the sometimes anarchic interplay of a country juke band.

If this music's evolution isn't simply rural-to-urban or solo-to-ensemble, neither is it a case of folk-into-pop. Leonard Chess was never a folklorist. He was making pop records, and knew he was making pop records, from the first. The records were aimed at a specific audience whose tastes Chess worked hard to understand. His earliest Aristocrat productions, using musicians who were working for Leonard and his brother Phil Chess in the south side taverns they owned, were mostly jazz. The rapturous reception that greeted the most down-home of Muddy's early recordings surprised both artist and producer. But even during that first flush of success, Muddy agitated to record with his full band; it was what his live audience preferred. Leonard Chess was insightful enough to realize that an ensemble style tailored to the demands of Delta juke joints and big-city bars might not translate in the studio. Electric band blues had already been created; Leonard Chess, Muddy Waters, songwriter-band leader Willie Dixon, and their musical accomplices set themselves the task of *recreating* it in a manner appropriate to the recording studio and three-minute jukebox single.

This recreation, a collaborative effort by an extraordinary group of individuals I like to call "the team," is at the heart of the evolutionary process documented in this Muddy Waters Chess Box. One way of looking at this process is as an ongoing dialectic involving musical innovation, vernacular tradition, and emergent technologies. But it is important to keep in mind that the vernacular tradition was hardly "pure," having already absorbed elements from a broad spectrum of folk and commercial idioms. And the technological aspects were not limited to the impact of electric amplification, which had been available to musicians since the mid-1930s but had wrought only limited stylistic changes in a live performance context. The transformational *potential* of amplification was activated specifically by sonic experimentation in the studio—using a tile bathroom as a resonating chamber for guitar amps, artificial reverb to mix and blend instrumental textures, and so on. These technological aspects are as integral to this music's development as the

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creativity of the individual players, or their collective transformation of traditional elements and mass-media influences into a dramatically new style. If some of the early recordings sound to us like folk blues, and the recordings from the late fifties on sound like popular music—rock and roll—one of the most important differences is that by the time of the later recordings, the "sound man" had effectively become a member of the "band."

I have emphasized "the team" and its collective accomplishments thus far, not to belittle Muddy Waters' singular achievement, but as a way of getting

at what makes his Chess recordings so special. Muddy was a great musician, and these are great recordings, but the two statements are by no means synonymous. The history of recorded music in America is replete with musicians whose individual brilliance failed to translate into worthy recordings. Some of these musicians were not recorded sympathetically; others failed to make the transition from live performing to studio work; others caved in to commercial pressures. Muddy Waters would be remembered as a great bluesman if he had left us nothing but his Library of Congress recordings from the early forties, but he would be remembered as part of a pantheon, a figure to rank alongside, say, Robert Johnson and Son House. Muddy's Chess recordings represent something more than that. Every element, from the sonic contributions of Leonard Chess and his engineers to the songwriting and arranging of Willie Dixon to the efforts of the accompanying musicians, serves to emphasize or enhance the greatness of Muddy's music. The result is a kind of perfection rarely encountered in any form of recorded music.

This is what I was getting at earlier when I expressed dissatisfaction with the idea of this music as *simply* blues. The progressive integration of studio technology into the processes of musical growth has little to do with blues as such. And while this is a more arguable point, my feeling is that the solo and ensemble concepts developed by key players on these recordings—Little Walter, the rhythm sections, even to a certain extent Muddy himself—are not so much distillations of tradition as uniquely individual, *sui generis* creations, and creative responses to ongoing changes across a broad musical spectrum.

Walter's was an uncommonly systematic musical mind. In his hands, the amplified harmonica became virtually a new instrument, serving an ensemble function similar to that of a keyboard instrument. In his soloing, Walter used tone, timbre, dynamics, phrasing and space with the freedom and imagination of a jazz saxophonist. And certain among Muddy's electric slide guitar solos—the microtonal excursions on "Mean Red Spider" and "Honey Bee" in particular—use the subtle pitch shadings of the blues tradition to entirely novel expressive ends. They are not traditional blues guitar solos played through an amp; the added sustain and presence afforded by amplification and studio tech are integral to what is being played.

For all these reasons, calling some of these recordings "blues" and others "R&B," or making vernacular music/art music distinctions between this music and say, jazz, seems to me entirely wrongheaded. *All* American music is in some sense a synthesis of tradition and innovation, art and commerce. It all fits somewhere in the continuum between what we might call (to echo structual anthropology) the "raw" and the "cooked," or more specifically, downhome vernacular and processed vernacular. Concepts such as "high art vs. folk art" are entirely foreign to the cultural values that generated this music. If certain American artists identified as "jazz musicians" developed spontaneous melodic and harmonic invention into a fine art, surely the improvised counterpoint and the subtleties of rhythmic emphasis and pitch-play achieved on Muddy Waters' Chess recordings are, in their own way, equally fine. Certainly the sensitivity and cohesiveness of the ensemble interplay and the sheer majesty of the singing, are inimitable. To deny this music status as "high art" simply because the songs' harmonic structures are less complex than in jazz and the rhythm is more geared toward dancing—an attitude still characteristic of many jazz scholars' approach to blues—is to betray educational and class prejudices as egregious as stereotyping along racial lines.

In short, there are plenty of good reasons for considering Muddy Waters' Chess recordings the very apex of American musical expression. To put it country simple, this stuff is as good as it gets...no matter what you call it.

"Gypsy Woman" is a fine beginning; it looks to the immediate past in musical style, while the lyric forecasts a direction Muddy was to pursue with great success.

Muddy had made his first commercial recordings in Chicago the year before, for Columbia Records and the veteran record producer and talent scout

May 18, 1962 Ad.

Lester Melrose. As a producer, Melrose was still committed to the prewar blues recording style that had made Chicago the headquarters for this brand of music. Muddy, who had come to Chicago a traditional Delta bluesman, was engaged in modernizing his guitar style, in the direction of the single-string leads popularized by Texan T-Bone Walker. The Columbia sides were a compromise, and remained unreleased until years later.

"Gypsy Woman" came about when the fledgling Aristocrat label arranged a date for Sunnyland Slim, the Delta-born pianist who had played on Muddy's Columbia session and was his frequent partner on south side tavern gigs. Sunnyland brought Muddy to Aristocrat as his guitar accompanist; Muddy's vocal features seem to have been an afterthought.

Piano-guitar recordings were a staple of the prewar Chicago recording scene. "Gypsy Woman" does have a distinct Delta flavor, Muddy's densepack Mississippi chord voicings melding with Slim's ringing tone-clusters. Vocally, Muddy is in full cry, displaying his consummate mastery of phrasing, timbre and pitch-play, using every expressive device at his command to indicate delicate shadings of emotional intent. His lyric shows a deeply intuitive grasp of the imagistic compression and thematic organization which recording had imposed on the more discursive oral blues tradition. And the emphasis on supernatural elements—gypsies, fortune-telling, luck—pointed in the direction of later triumphs such as "Louisiana Blues" and "Hoochie Coochie Man."

Leonard Chess doesn't seem to have been impressed with this early session. "What's he singing? I can't understand what he's singing" was reportedly Chess' reaction. It was probably at the urging of Chess' business partner, a woman named Evelyn, and his talent scout, Sammy Goldstein, that Muddy was called back to record the April, 1948 session from which the next four selections are drawn. Sunnyland Slim and bassist Big Crawford were once again on hand, and saxophonist Alex Atkins is heard on "Mean Disposition" and the steady-rolling "Good Looking Woman," previously unissued. But on "I Can't Be Satisfied" and "I Feel Like Going Home," the sound was stripped down to electric guitar (played with the slide or "bottleneck" beloved by Delta guitarists) and bass. These are the performances, issued as the two sides of Aristocrat single 1305, that made Muddy Waters' reputation as a recording artist. The Chess brothers cautiously ordered a small initial pressing, and were stunned when it sold out in less than 24 hours.

Muddy had recorded the same tunes for the Library of Congress when Alan Lomax looked him up in Mississippi in the early forties. The difference between the Lomax versions and these Aristocrat and Chess recastings is instructive. Working with electric guitar had enabled Muddy to master evanescent but profoundly moving "special effects," such as the silvery high harmonics that sometimes sound like a ghostly second guitar. His tone took on a solidity, a kind of weight that simply could not be achieved with an acoustic instrument. Combined with the superb recording balance, the amplification brought a subtle but significant shift in the texture

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of the music, transforming the familiar "vocal with guitar accompaniment" into a true dialogue of voice and instrument. And Big Crawford's bass work was a plus, particularly on "I Can't Be Satisfied." Here the bassist's springy lines fall frequently on the upbeat, emphasizing the almost polyrhythmic syncopation of Delta-style playing, a residue of the music's African roots.

The success of Aristocrat 1305 largely determined the direction of the sessions that followed, from 1948 through much of 1950. In the clubs, Muddy and his band were forging their own, heavily amplified ensemble style. In the studio, Muddy was encouraged to emphasize his Delta roots. To borrow a song title from Duke Ellington, he was "Reminiscing In Tempo." Several of the tunes he cut during this period had origins in the entirely oral tradition that predated blues recording. "Rollin' and Tumblin'" was one of these, a piece he was to recast on several subsequent occasions. The influential "Rolling Stone" was based on the Delta standard "Catfish Blues." Of "Walking Blues," Muddy himself once said,

Little Walter, Manchester, England, 1964.

"That was the theme in Mississippi. Most every guitar player played that."

Some of the sessions during this period departed from the stripped-down formula of his earliest hit. On "Mean Red Spider," a blues in the Robert Johnson mode which Muddy learned from Johnson's protege Robert Jr. Lockwood, and on "Streamline Woman," Muddy's bandmate Baby Face Leroy Foster is heard on second guitar. Little Walter Jacobs is heard for the first time in this set, playing without his amplifier but with characteristic hornlike fluidity, on "Louisiana Blues."

Beginning with "Evans Shuffle," and the addition of drummer Elgin Evans (or Edmonds) to the Muddy-Walter-Crawford recording lineup, the project entered a new phase. Instrumentation continued to vary, from session to session and even from song to song. But in retrospect, it's evident that Leonard Chess realized he'd taken the guitar-and-bass approach about as far as it could go. From now on, the music would move in the direction of a unified group sound.

First, Chess and his engineers had to learn to maximize the extraordinary resourcefulness and creativity of Little Walter. On his earliest sessions with Muddy, Walter was recorded the way any other harmonica player would have been, the balance relegating him to a relatively conventional sideman's

Otis Spann, Manchester, England, 1964.

role. On "Long Distance Call," from January, 1951, the way Walter is miked and mixed, and the way his sound is EQed, have changed dramatically. He was still recorded acoustically, but the richness of his tone, the freshness of his concept, and the new recording approach enabled him to move right out front. The harp lines wrapped themselves around Muddy's vocals, now chording like an organ, now filling melodically like a horn. Chess was learning how to take advantage of Walter's versatility. On the superb "Honey Bee," Walter switched to second guitar, his playing evidencing the same sensitivity to texture, shading, and the use of space that were so characteristic of his harp playing. His "buzzing" effects, an evocative counterpoint to the song's central lyric conceit, are especially fine. And he ably seconds behind Muddy's slide guitar solo, which explores a microtonal melodic terrain that would fall between adjacent white and black keys on a piano.

Walter's amplified harmonica bursts forth in all its glory on "She Moves Me," from July, 1951, and the engineering and mixing have been fully integrated into the overall musical approach. Muddy and Walter, now that they're both "electric," control their own effects to a considerable extent; studio reverb blends their sounds together ever so delicately. Muddy's voice is, in effect, another amplified instrument; it is recorded "hot," near the overload range, so that an already powerful vocal performance begins to sound like a force of nature. Sound distortion is used here with discretionary subtlety; there is nothing particularly discreet about the distortion on the tune's session-mate, "Still A Fool." This is Muddy's most powerful reworking of the hypnotic "Catfish Blues," a darkly minor-hued, slash-and-drone chant. Muddy and Walter's electric guitars, probably over-amped *and* over-recorded, immerse the listener in an acid-bath of sizzling sonic distortion while

Muddy Waters, Manchester, England, 1964.

Muddy Waters at Newport, 1967 (top to bottom) Matt Murphy; Pee Wee Madison; Muddy twice; Carey Bell (harmonica) and Otis Spann, (piano).

Muddy Waters at Newport, 1969.

Leonard Chess marks each downbeat with a single, booming bass-drum beat, sounding not unlike the Voice of Doom.

Finally, on the December, 1951, session that yielded "Stuff You Gotta Watch," Jimmy Rogers, whose ability to anticipate Muddy's guitar moves sometimes seemed positively telepathic, was brought into the studio to play second guitar, a position he'd filled in Muddy's working band since the late forties. With Walter free to concentrate on the harmonica, the masterpieces came thick and fast. The often-overlooked "Flood," Muddy's profound meditation on a convergence of meteorological and somatic sea-change, was especially potent.

The next element in the winning equation was the arrival of pianist Otis Spann, first heard on the September, 1953, session that produced the impeccable "Blow Wind Blow." Finally, in January, 1954, the "Hoochie Coochie Man" session introduced the multiple talents of Willie Dixon, a strong bassist, a clever and versatile songwriter, and an already-seasoned recording musician who was able to help refine and focus the "head" arrangements Muddy's team worked up in the studio.

With Dixon's arrival, drummer Elgin Evans' days were numbered. His was an elemental, nail-down-the-beat approach, and the music Muddy and his cohorts were making in the studio had developed a mercurial fluency and finely-tuned ensemble sense that demanded something more. Fred Below, heard here on the sensual "I'm Ready" and the Delta anthem "Smokestack Lightnin'," was a jazz-based drummer. Beginning with "Young Fashioned Ways," Below was replaced by Francis Clay, who combined Below's lightness and swing with an emphatically supple sense of how to build and release tension and define a groove. To my ears, Clay was the definitive Muddy Waters drummer.

Was there, in fact, a "classic" period during Muddy Waters' quarter-century with the label the Chess brothers founded? Or is this idea, so clearly antithetical to the attitude that went into the making of the music, simply a critical chimera? Virtually every in-depth analysis of the Muddy Waters legacy, including my own 1981 book *Deep Blues*, argues that there was such a period, and that it roughly spanned the years 1951-55. Listening to the selections on this Chess Box has changed my mind. I am no longer convinced that the "classic period" concept has any genuine relevance. But if it does, I would now argue that Muddy's recorded music reached its apogee during the 1956-60 period covered here by selections "40 Days And 40 Nights" to "I Feel So Good."

Of course, it all depends on how you listen. In *Deep Blues*, I was writing specifically about the Delta blues tradition, and listening to Muddy's music with the intention of defining his place in that tradition. The programming for this box, which constitutes a fresh critical overview in itself, suggests a different listening perspective. Muddy had already achieved

mastery within the Delta tradition when he made his first Aristocrat recordings. The evolution of his music on Chess was primarily the evolution of a team approach, rooted in Delta blues, but oriented toward the creation of something *new*.

As key members of the team entered the studio one by one, Leonard Chess systematically developed an understanding of their individual strengths, working to integrate them into a collective studio gestalt. Commercial considerations played a part, as they have in the recording career of virtually every significant American musician. Specifically, Muddy's early records sold almost exclusively in the deep South and in middle-American urban ghettos with substantial populations of recent Southern migrants. Chess quite naturally wanted to develop a sound that would sell more records by appealing to a wider audience. That meant appealing to more urban blacks, and to younger blacks, especially teenagers. To Leonard Chess' immense credit, he never attempted to realize these goals by trivializing Muddy's music, which remained substantially "adult" fare. Instead, he worked at making it even more emotionally potent.

Leonard Chess' appreciation of and affinity for the *power* in Muddy's music enabled him to enter into the spirit of its making more fully than anyone could have expected, given the vastly different cultural backgrounds of the Chess family on the one hand, and Muddy and his key sidemen on the other. That

this sonic and emotive *power* had mystical or supernatural overtones should be evident to anyone who listens. A number of the songs, beginning with the emblematic "Louisiana Blues," make specific reference to the tradition of "hoodoo" or African-American folk-magic (actually a kind of alternative religion, like Afro-Haitian *Voudon* and Afro-Cuban *Santeria*, which developed from the same African sources). Leonard Chess understood that records which aspired to hoodoo-man potency should be genuinely deep and scary.

Muddy, whose persona as a recording artist was inextricably linked with the tradition of mojo charms, root doctors, and the whammy of the "Hoochie Coochie Man," expressed some ambivalence on this subject when I interviewed him for *Deep Blues*. On the one hand, he was a highly intelligent, perceptive, and street-smart individual who knew that most people claiming magical powers were running cons on the gullible. On the other hand, he had seen enough of magical procedures that seemed to *work* to maintain a healthy respect. His attitude reminded me of certain friends, professional anthropologists, who are questioning or skeptical by nature but have done too much field work in societies with living magical traditions to retain their original rationalist prejudices. And this attitude, it seems, was shared by Leonard Chess. According to Malcolm Chisolm, who worked as a Chess engineer for many years, Leonard's childhood had been steeped in Jewish and east European magical lore, and he "picked up a great many more superstitions from the blacks with whom he lived and worked."

Despite the apparent differences in their backgrounds then, Leonard Chess and Muddy Waters shared a kind of quasi-magical worldview, and this compatibility shaped their collaboration at the deepest level. Certainly they wanted to make "good" music, and to sell records. But there was an underlying seriousness about their work, an ambition to make music that would storm the very gates of heaven. And while this hidden agenda, if you will, is abundantly evident in the music they made between 1951 and 1955—the so-called "classic period"—it is the 1956-60 recordings that focus the music's incantatory, vatic *power* most effectively.

In Mississippi, Muddy had been a member of down-home gospel groups as well as a juke-joint bluesman, and there was always a hint of the sanctified preacher in his vocal delivery. By the time of the 1956-60 recordings, popular black artists such as Ray Charles and Sam Cooke had made the *overt* use of gospel elements in secular music acceptable among large numbers of blacks who had previously resisted such "mixing" of the sacred and the profane. This change in the prevailing cultural climate is reflected in many of the post-1956 Muddy Waters recordings. If you listen to the 1956-60 selections as a unit, you'll hear Muddy, at the zenith of his vocal prowess,

repeatedly testing his own limits with firebrand preaching passages and all sorts of vocal mannerisms drawn from the repertory of the black sanctified evangelists—the declamatory hollering in the final stop-time break on "She's Nineteen Years Old," the guttural ah-ha's and glottal stops that punctuate the vocal on "Close To You." "Diamonds At Your Feet" is a secular version of a back-country spiritual, one Muddy recorded as a gospel tune for the Library of

Watching a playback of the 1966 CBC-TV Special "The Blues" in the Canadian television station's Toronto studios are (L-R) Sunnyland Slim; Willie Dixon; Jimmy Lee Morris; Bukka White; Muddy Waters; Sammy Lawhorn; Otis Spann; TV host Barry Callaghan; Big Joe Williams; Sonny Terry.

Congress. "Good News" applies a gospel-derived lyric conceit to a tale of sexual longing and its anticipated satisfaction, and "Evil" goes even further, borrowing expressive devices from sacred singing and preaching to evoke a smoldering sexuality and the powers of darkness.

Throughout these recordings, the band rocks and rolls like a hurricane, suggesting that potentially dangerous energies are only barely being held in check. The focused intensity, abrasive edge, and steamroller momentum of their playing is contained, it seems, only by their overriding commitment to an ensemble aesthetic. A lusty, honking sax section adds riff-power on some selections; Little Walter, who by this time was a recording star in his own right, shares harp duties with James Cotton.

The most important new face is Jimmy Rogers' replacement as second guitarist, Auburn (Pat) Hare. On his early-fifties recordings for Sam Phillips' Sun label, Hare's playing was wildly distorted, violently agitated. He pretty much invented the rock and roll concept of power-chording on "Cotton Crop Blues," issued under vocalist-harp player James Cotton's name, and his own "I'm Gonna Murder My Baby" would be chilling even if Hare hadn't eventually gone to prison for the slaying of his girlfriend. But with Muddy, Hare displayed rare empathy and versatility. His prior association with James Cotton brought an especially warm feeling to the tunes on which Cotton appeared. When Walter was the harp man, Hare showed his jazzier side, superbly complementing Walter's Miles Davis-like use of space and coloring. The guitarist could second Muddy as sensitively as Jimmy Rogers, but he was also capable of stepping out with riveting single-string solos, such as his wild ride on "Walking Through The Park." Otis Spann's sensitive touch and probing musical intelligence made him the ideal pianist for these recordings. His accompaniments ripple like water over stones; his solos have a compositional clarity about them and are invariably specific to the song at hand.

I don't believe Muddy ever led a finer recording aggregation than this one, or found a clearer, sharper focus for his manifold musical strengths. And during this period, unlike the 1951-55 "classic" years, the band that backed him on the road was by and large

Muddy Waters in England, 1968.

the one he took into the studio. In 1960, he brought this band to the Newport Folk Festival, and they gave a legendary performance, preserved on a live LP that's still in print. Just listen to the excitement they stir up on this box's selection from Newport, "I Feel So Good," and try to imagine what they must have sounded like playing for juke joint audiences!

Beginning with the next selection, "You Shook Me" from June, 1962, there are again new faces in the band, and the music surges with an ambition that would have been inconceivable earlier. The Newport triumph, and Muddy's first performances in England, had revealed a potentially vast new audience for his music, an international, multiracial audience. Muddy proceeded to go out and win over this audience with the same unshakable integrity he had demonstrated from the beginning. Blues purists may carp that the addition of elements like Johnny "Big Moose" Walker's organ on "You Shook Me," or the later use of selected white sidemen on albums like the 1969 *Fathers And Sons* (represented here by the previously unissued outtakes of "Sugar Sweet" and "All Aboard") represented an unacceptable compromise. To my way of thinking, this attitude reveals a basic misunderstanding of the music's origins and growth. Following purist thinking to its logical conclusion, the electric amplification and studio tech integral to the earliest of Muddy's Chess recordings could be considered a compromise. Muddy himself felt that the idealized country blues sound of his Chess sides

from the late forties and early fifties was a compromise; he would have preferred to record with his working band.

As I have suggested throughout these notes, the collective give-and-take through which "the team" shaped this music was a process of "compromise" with a most salutary aim: the creation of a body of recorded work that would be even greater than the sum of its parts.

Having said all this, I should also admit that I initially approached the sixties music in this set, specifically selections beginning with 1962's "You Shook Me" on, with some trepidation. Trying for a balanced perspective is all very well, but who'd want to listen to an album like *Fathers And Sons*, let alone *Electric Mud*, when you could be listening to *The Best Of Muddy Waters*? Nevertheless, I was consistently moved, and surprised, by the intensity and excellence of these selections from Muddy's final decade with Chess. I shouldn't have been surprised. This is *Muddy Waters*, after all, and this box's compilers listened through a bewildering assortment of unreleased performances in order to come up with a selection that would stand as a testament to the enduring relevance and unshakable integrity of the man and his music.

Highlights of this later material include the salacious swagger of "Elevate Me Mama"; the stinging, assertive "My Love Strikes Like Lightning"; Muddy's illuminating perspective on the music of fellow

Muddy Waters, 1978.

bluesmen Jimmy Reed ("You Don't Have To Go") Guitar Slim ("Things That I Used To Do"), and John Lee (Sonny Boy) Williamson ("Good Morning Little Schoolgirl"); the laughing-in-the-face-of-adversity and the daringly exploratory slide solo on the unforgettable "You Can't Lose What You Ain't Never Had"; the delightfully wonky space-dixieland romp "Short Dress Woman"; the sterling remix that has transformed the formerly brass-heavy "Black Night" into an unqualified success; the ingenious mix of archaic, Charley Patton-era Delta blues with soul and funk on "Birdnest On The Ground"; the ecstatic, supercharged ferocity of the live "Country Boy" (perhaps as close to genuine autobiography as Muddy ever got) and "Going Down Slow." There are outstanding contributions from a number of sidemen; I was particularly struck by James Cotton's vinegary harmonica solo on "Elevate Me Mama" and by the singular appropriateness of Duck Dunn's loping bass on "Sugar Sweet."

Muddy Waters was never one to live in the past. When I interviewed him in depth in 1978, I asked him what he thought of the notion that his years in Mississippi, or his "classic period" in Chicago, had been his best years. He responded with a derisive snort. "I'll tell you the truth," he said. "This is the best point of my life that I'm livin' right now." I expressed surprise that he wasn't bitter about having taken so long to achieve a measure of financial security. He looked at me like he thought I was crazy. "Are you kiddin'?" he chuckled. "I'm glad it came before I died, I can tell you. Feels great." He was drinking excellent champagne and bouncing grandchildren on his knee, and I saw no reason to doubt him.

—Robert Palmer

Robert Palmer is the author of *Deep Blues*, winner of an ASCAP Deems Taylor award for excellence in music journalism. After a decade as Chief Pop Music Critic for *The New York Times*, he returned home to Memphis, where he writes for *Rolling Stone* and other publications and performs with area bands.

Muddy Waters on Chess...Album by Album

The Best Of Muddy Waters (Originally Chess LP 1427)
Released 1958
Songs: I Just Want To Make Love To You; Long Distance Call; Louisiana Blues; Honey Bee; Rolling Stone; I'm Ready; Hoochie Coochie Man; She Moves Me; I Want You To Love Me; Standing Around Crying; Still A Fool; I Can't Be Satisfied (Compilation)

Muddy Waters Sings Big Bill Broonzy (Originally Chess LP 1444)
Released June, 1960
Songs: Tell Me Baby; Southbound Train; When I Get To Thinking; Just A Dream (On My Mind); Double Trouble; I Feel So Good; Baby, I Done Got Wise; Mopper's Blues; Lonesome Road Blues; Hey, Hey

Muddy Waters At Newport, 1960 (Originally Chess LP 1449)
Released November 15, 1960
Songs: (all live) I Got My Brand On You; Hoochie Coochie Man; Baby, Please Don't Go; Soon Forgotten; Tiger In Your Tank; I Feel So Good; Got My Mojo Working, Part 1; Got My Mojo Working, Part 2; Goodbye Newport Blues

Folk Singer (Originally Chess LP 1483)
Released January 30, 1964
Songs: My Home Is In The Delta; Long Distance; My Captain; Good Morning Little School Girl; You Gonna Need My Help; Cold Weather Blues; Big Leg Woman; Country Boy; Feel Like Going Home

The Real Folk Blues (Originally Chess LP 1501)
Released January, 1966
Songs: Mannish Boy; Screamin' & Crying; Just To Be With You; Walking In The Park; Walking Blues; Canary Bird; The Same Thing; Gypsy Woman; Rollin' & Tumblin'; 40 Days And 40 Nights; Little Geneva; You Can't Lose What You Ain't Never Had (Compilation)

Muddy, Brass & The Blues (Originally Chess LP 1507)
Released October 26, 1966
Songs: Corine, Corina; Piney Brown Blues; Black Night; Trouble In Mind; Going Back To Memphis; Betty And Dupree; Sweet Little Angel; Take My Advice; Trouble; Hard Loser

More Real Folk Blues (Originally Chess LP 1511)
Released January 27, 1967
Songs: Sad Letter; Gonna Need My Help; Whiskey Blues; Down South Blues; Train Fare Home Blues; Kind-Hearted Woman; Hello Little Girl; Early Morning Blues; Too Young To Know; She's All Right; Lonesome Home Blues; Honey Bee (Compilation)

Electric Mud (Originally Cadet/Concept LP 314)
Released October 5, 1968
Songs: I Just Want To Make Love To You; I'm Your Hoochie Coochie Man; Let's Spend The Night Together; She's All Right; I'm A Man (Mannish Boy); Herbert Harper's Free Press; Tom Cat; The Same Thing

After The Rain (Originally Cadet/Concept LP 340)
Released May 12, 1969
Songs: I Am The Blues; Ramblin' Mind; Bottom Of The Sea; Rollin' And Tumblin'; Honey Bee; Blues And Trouble; Hurtin' Soul; Screamin' And Cryin'

Fathers And Sons (Originally Chess double album LPS-127)
Released August 18, 1969
Songs: (studio) All Aboard; Mean Disposition; Blow Wind Blow; Can't Lose What You Ain't Never Had; Walkin' Thru The Park; Forty Days And Forty Nights; Standin' Around Cryin'; I'm Ready; Twenty Four Hours; Sugar Sweet; (live) Long Distance Call; Baby Please Don't Go; Honey Bee; The Same Thing; Got My Mojo Working, Parts One and Two

Sail On (Originally Chess LP 1539)
Released October, 1969
Songs: (Resequenced version of "The Best Of" compilation) Hoochie Coochie Man; I'm Ready; Rolling Stone; I Just Want To Make Love To You; Honey Bee; She Moves Me; I Can't Be Satisfied; I Want You To Love Me; Long Distance Call; Standing Around Crying; Still A Fool; Louisiana Blues

They Call Me Muddy Waters (Originally Chess LP 1553)
Released February, 1971
Songs: When The Eagle Flies; Crawlin' Kingsnake; County Jail; It's All Over; Bird Nest On The Ground; They Call Me Muddy Waters; Find Yourself Another Fool; Kinfolk's Blues; Making Friends; Blind Man; Two Steps Forward; Howling Wolf (Compilation)

McKinley Morganfield A.K.A. Muddy Waters (Originally 2CH-60006)
Released June, 1971
Songs: Louisiana Blues; I'm Ready; Honey Bee; I Just Want To Make Love To You; Kind-Hearted Woman; She Moves Me; Hoochie Coochie Man; Long Distance Call; She's All Right; Rolling Stone; Standing Around Crying; Too Young To Know; Walking Through The Park; Still A Fool; You Can't Lose What You Ain't Never Had; I Can't Be Satisfied; I Want You To Love Me; Rollin' And Tumblin'; Just To Be With You; You're Gonna Need My Help; The Same Thing; My Life Is Ruined; Baby, Please Don't Go (live); Got My Mojo Working, Part 1 (live) (Compilation)

Live (at Mister Kelly's) (Originally Chess album 50012)
Probably released October, 1971
Songs: What Is That She Got; You Don't Have To Go; Strange Woman; Blow Wind Blow; Country Boy; Nine Below Zero; Stormy Monday Blues; Mudcat; Boom, Boom; C.C. Woman

The London Muddy Waters Sessions (Originally Chess album 60013)
Released April, 1972
Songs: Blind Man Blues; Key To The Highway; Young Fashioned Ways; I'm Gonna Move To The Outskirts Of Town; Who's Gonna Be Your Sweet Man When I'm Gone; Walkin' Blues; I'm Ready; Sad Sad Day; I Don't Know Why

Can't Get No Grindin' (Originally Chess album 50023)
Released August, 1973
Songs: Can't Get No Grindin' (What's The Matter With The Meal); Mother's Bad Luck Child; Funky Butt; Sad Letter; Someday I'm Gonna Ketch You; Love Weapon; Garbage Man; After Hours; Whiskey Ain't No Good; Muddy Waters' Shuffle

London Revisited with Howlin' Wolf (Originally Chess album 60026)
Released January, 1974
Songs: Muddy Waters: Hard Days; Highway 41; I Almost Lost My Mind; Lovin' Man; Howlin' Wolf: Goin' Down Slow; The Killing Floor; I Want To Have A Word With You (Tracks not used on original individual London Sessions albums by Muddy and Howlin' Wolf)

"Unk" In Funk (Originally Chess album 60031)
Released March, 1974
Songs: Rollin' And Tumblin'; Just To Be With You; Electric Man; Trouble No More; "Unk" In Funk; Drive My Blues Away; Waterboy Waterboy; Katie; Everything Gonna Be Alright

The Muddy Waters Woodstock Album (Originally Chess album 60035)
Released April, 1975
Songs: Why Are People Like That; Going Down To Main Street; Born With Nothing; Caledonia; Funny Sounds; Love, Deep As The Ocean; Let The Good Times Roll; Kansas City

Rolling Stone (Chess album 9101)
Released November, 1982
Songs: Walking Thru The Park; Gone To Main Street; She Moves Me; I Just Want To Make Love To You; Tiger In The Tank; I Want You To Love Me; Got My Mojo Working (live); Rolling Stone; Baby Please Don't Go; My Eyes (Keep Me In Trouble); Long Distance Call; Forty Days And Forty Nights; Standing Around Crying; Still A Fool (Compilation)

Rare And Unissued (Chess album 9180)
Released 1982
Songs: Little Anna Mae; Mean Disposition; Feel Like Going Home; You're Gonna Miss Me; Standing Here Trembling; Last Time I Fool Around With You; Where's My Woman Been; Gal (Stuff) You Gotta Watch. Lonesome Day; Iodine In My Coffee; Smokestack Lightning; Let Me Hang Around; Born Lover; Deep Down In My Heart (Compilation)

Trouble No More/Singles (1955-1959) (Chess album 9291)
Released June, 1989
Songs: Sugar Sweet; Trouble No More; All Aboard; Don't Go No Further; I Love The Life I Live, I Live The Life I Love; Rock Me; Got My Mojo Working; She's Got It; Close To You; Mean Mistreater; (CD bonus tracks) Take The Bitter With The Sweet; She's Into Something (Compilation)

Selections by Muddy Waters have also appeared on innumerable Chess multi-artist compilations, and live selections by Muddy appear on Chess multi-artist live albums **Super Blues** (Checker LP 3008), **The Super Super Blues Band** (Checker LP 3010), **Blues-Rock Cookbook -- Montreux Festival** (Chess double LP 60015), and **Folk Festival Of The Blues** (Argo LP 4031), also released as **Blues From "Big Bill's" Copa Cobana** (Chess LP 1533).

Muddy Waters The Chess Box...Song by Song

Record Cassette CD

One—Side One

MUDDY WATERS—Vocals, Guitar (all tracks)

Gypsy Woman
(McKinley Morganfield, Watertoons Music, adm. by BUG/Arc Music Corp., BMI)
Recorded 1947
Sunnyland Slim (piano); Big Crawford (bass)
Originally Aristocrat single 1302

Good Looking Woman
(Songwriter/Publisher unknown)
Recorded April 1948
Sunnyland Slim (piano); Alex Atkins (alto sax); Big Crawford (bass)
Previously unreleased

Mean Disposition
(McKinley Morganfield, Arc Music Corp./Watertoons Music, adm. by BUG, BMI) Recorded April 1948
Sunnyland Slim (piano); Alex Atkins (alto sax); Big Crawford (bass)
Originally released on Chess LP 9180, "Rare And Unissued"

I Can't Be Satisfied
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded April 1948
Big Crawford (bass)
Originally Aristocrat single 1305

I Feel Like Going Home
(McKinley Morganfield, Watertoons Music, adm. by BUG/Arc Music Corp., BMI)
Recorded April 1948
Big Crawford (bass)
Originally Aristocrat single 1305

Train Fare Home Blues
(McKinley Morganfield, Arc Music Corp./Watertoons Music, adm. by BUG, BMI)
Probably recorded November 1948
Big Crawford (bass)
Originally Aristocrat single 1306

One—Side Two

MUDDY WATERS—Vocals, Guitar (all tracks)

Mean Red Spider
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded November 30, 1948
Leroy Foster (guitar); Big Crawford (bass)
Originally Aristocrat single 1307
Previously unreleased on U.S. album

Streamline Woman
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "Mean Red Spider"
Originally Aristocrat single 1310

Little Geneva
(McKinley Morganfield, Watertoons Music, adm. by BUG/Arc Music Corp., BMI)
Recorded July 1949
Big Crawford (bass)
Originally Aristocrat single 1311

Rollin' And Tumblin', Part 1
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded February 1950
Big Crawford (bass)
Originally Aristocrat single 412

Rolling Stone*
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "Rollin' And Tumblin'
Originally Chess single 1426

Walkin' Blues
(Robert Johnson, Horoscope Music, BMI)
Same recording date and personnel as "Rollin' And Tumblin'"
Originally Chess single 1426

Two—Side One Cassette One—Side Two

MUDDY WATERS—Vocals, Guitar (all tracks)

Louisiana Blues
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded October 23, 1950
Little Walter (harmonica); Big Crawford (bass); Elgin Evans (washboard)
Originally Chess single 1441

Evans Shuffle
(McKinley Morganfield, Watertoons Music, adm. by BUG/Arc Music Corp., BMI)
Same recording date and personnel as "Louisiana Blues," except delete Elgin Evans
Originally Chess single 1441

Long Distance Call
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded January 23, 1951
Little Walter (harmonica); Big Crawford (bass)
Originally Chess single 1452

Honey Bee
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "Long Distance Call" except Little Walter switches to guitar
Originally Chess single 1468

She Moves Me
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded July 11, 1951
Little Walter (harmonica); Leonard Chess (bass drum)
Originally Chess single 1490

Still A Fool
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "She Moves Me" except Little Walter switches to guitar
Originally Chess single 1480

Two—Side Two

MUDDY WATERS—Vocals, Guitar (all tracks)

Stuff You Gotta Watch
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded December 29, 1951
Little Walter (vocal, harmonica); Jimmy Rogers (vocal, guitar); Elgin Evans (drums)
Originally released on Chess LP 9180, "Rare And Unissued"

Standing Around Crying
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded September 17, 1952
Otis Spann (piano); Junior Wells or Little Walter (harmonica); Jimmy Rogers (guitar); Elgin Evans (drums)
Originally Chess single 1526

Flood
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded December, 1952
Little Walter (harmonica); Jimmy Rogers (guitar); Elgin Evans (drums)
Previously unreleased in U.S.

Baby Please Don't Go
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded May 4, 1953
Little Walter (harmonica); Jimmy Rogers (guitar); Big Crawford bass); Elgin Evans (drums)
Originally Chess single 1542

Blow Wind Blow*
(McKinley Morganfield, Watertoons Music, adm. by BUG/Arc Music Corp., BMI)
Recorded September 24, 1953
Walter "Shakey" Horton (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Elgin Evans (drums)
Originally Chess single 1550
Previously unreleased on U.S. album

Hoochie Coochie Man (alt. take)
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Recorded January 7, 1954
Little Walter (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Willie Dixon (bass); Elgin Evans (drums)
Previously unreleased in U.S.

Three—Side One Cassette Two—Side One CD Two

MUDDY WATERS—Vocals only, except as indicated

I Just Want To Make Love To You
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Recorded April 13, 1954
Muddy Waters (vocal, guitar); Little Walter (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Willie Dixon (bass); Elgin Evans (drums)
Originally Chess single 1571

I'm Ready
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Recorded September 1, 1954
Little Walter (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Willie Dixon (bass); Fred Below (drums)
Originally Chess single 1579

Smokestack Lightnin'
(Chester Burnett, Arc Music Corp., BMI)
Same personnel and recording date as "I'm Ready"
Originally released on Chess LP 9180, "Rare And Unissued"

Young Fashioned Ways
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Recorded February 3, 1955
Little Walter (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1602

Mannish Boy
(McKinley Morganfield-Mel London-Elias McDaniel, Watertoons Music, adm. by BUG/Arc Music Corp., BMI)
Recorded 1955
Little Walter (harmonica); Jimmy Rogers (guitar); Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1602

Trouble No More
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded 1955
Otis Spann (piano); Little Walter (harmonica); Jimmy Rogers (guitar); Wtllie Dixon (bass); Francis Clay (drums)
Originally Chess single 1612

Three—Side Two

MUDDY WATERS—Vocals only (all tracks)

Forty Days And Forty Nights
(Bernard Roth, Sunflower Music Inc., BMI)
Recorded 1956
Little Walter (harmonica); Jimmy Rogers (guitar); Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1620

Just To Be With You
(Bernard Roth, Sunflower Music Inc., BMI)
Recorded 1956
Little Walter (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1644

Don't Go No Farther*
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Same recording date and personnel as "Just To Be With You"
Originally Chess single 1630

Diamonds At Your Feet
(Henry Morganfield, Arc Music Corp., BMI)
Same recording date and personnel as "Just To Be With You"
Originally Chess single 1630
Previously unreleased on U.S. album

I Love The Life I Live, I Live The Life I Love
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Recorded December 1, 1956
James Cotton (harmonica); Otis Spann (piano); Jimmy Rogers (guitar); Andrew Stephens or Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1680

Rock Me
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same personnel and recording date as "I Live The Life I Love"
Originally Chess single 1652

Four—Side One Cassette Two—Side Two

MUDDY WATERS—Vocals only (all tracks)

Look What You Done
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "I Live The Life I Love"
Originally Chess single 1758
Previously unreleased on U.S. album

Got My Mojo Working*
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "I Live The Life I Love"
Originally Chess single 1652

Good News
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded May/June 1957
Marcus Johnson, another (tenor sax); Otis Spann (piano); Auburn "Pat" Hare (guitar); Andrew Stephens or Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1667
Previously unreleased on U.S. album

Evil*
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "Good News" except delete saxes and add James Cotton (harmonica)
Originally Chess single 1680
Previously unreleased on U.S. album

She's Nineteen Years Old
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded November 1958
Little Walter (harmonica); Otis Spann (piano); Auburn "Pat" Hare, Luther Tucker (guitar); Andrew Stephens or Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1704

Close To You
(Willie Dixon, Hoochie Coochie Music, adm. by BUG, BMI)
Same recording date and personnel as "She's Nineteen Years Old" except add J.T. Brown (tenor sax)
Originally Chess single 1704

Walkin' Thru The Park
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Recorded Fall 1958
Little Walter (harmonica); Otis Spann (piano); Auburn "Pat" Hare, Luther Tucker (guitar); Andrew Stephens (bass); Francis Clay (drums)
Originally Chess single 1718

Four—Side Two

MUDDY WATERS—Vocals only (all tracks)

Blues Before Sunrise (with dialogue and false starts)
(John Lee Hooker, Conrad Music, a Division of Arc Music Corp., BMI)
Recorded early 1959
James Cotton (harmonica); Otis Spann (piano); Auburn "Pat" Hare (guitar); Andrew Stephens (bass); Francis Clay (drums)
Previously unreleased in U.S.

Lonesome Road Blues
(Bill Broonzy, Duchess Music Corp., BMI)
Recorded July 1959
James Cotton (harmonica); Otis Spann (piano);
Auburn "Pat" Hare (guitar); Andrew Stephens (bass);
Francis Clay (drums)
Originally released on Chess LP 1444,
"Muddy Waters Sings Big Bill Broonzy"

Take The Bitter With The Sweet
(false start, dialogue and alternate take)
(James Oden, Arc Music Corp., BMI)
Same recording date and personnel as "Lonesome Road Blues"
Previously unreleased

She's Into Something
(Carl Wright, Arc Music Corp., BMI)
Same recording date and personnel as "Lonesome Road Blues"
Originally Chess single 1733

Southbound Train
(Bill Broonzy, Screen Gems-EMI Music, Inc., BMI)
Same recording date and personnel as "Lonesone Road Blues"
Originally releasd on Chess LP 1444,
"Muddy Waters Sings Big Bill Broonzy"

Double Trouble
(Harriett Melka, Publisher unknown, BMI)
Recorded August, 1959
James Cotton (harmonica); Otis Spann (piano); Pat Hare (guitar);
Andrew Stephens (bass); Francis Clay or Willie Smith (drums)
Originally released on Chess LP 1444,
"Muddy Waters Sings Big Bill Broonzy"

Five—Side One Three—Side One Three

MUDDY WATERS—Vocals only, except as indicated

I Feel So Good
(Bill Broonzy, Duchess Music Corp., BMI)
Recorded live at Newport Jazz Festival, Newport, R.I., July 3, 1960
Muddy Waters (vocal, guitar); James Cotton (harmonica);
Otis Spann (piano); Pat Hare (guitar); Andrew Stephens (bass);
Francis Clay (drums)
Originally released on Chess LP 1449, "Muddy Waters At Newport"

You Shook Me
(Willie Dixon-J.B.Lenoir, Hoochie Coochie Music,
adm. by BUG/Arc Music Corp., BMI)
Recorded June 1962
A.C. Reed, Ernest Cotton (tenor sax); John "Big Moose" Walker
(organ, piano); Earl Hooker (guitar); Willie Dixon (bass);
Casey Jones (drums)
Originally Chess single 1827

You Need Love
(Willie Dixon, Hoochie Coochie Music, adm. by BUG/
Arc Music Corp., BMI)
Recorded October 12, 1962
A.C. Reed, Ernest Cotton (tenor sax);
John "Big Moose" Walker (organ); Earl Hooker (guitar);
Willie Dixon (bass); Casey Jones (drums)
Originally Chess single 1839

Twenty Four Hours
(Eddie Boyd, Arc Music Corp., BMI)
Recorded May 2, 1963
James Cotton (harmonica); Otis Spann (piano);
Luther Tucker (guitar); Willie Dixon (bass); Willie Smith (drums)
Originally Chess single 1862
Previously unreleased on U.S. album

Elevate Me Mama (alternate take)
(Sonny Boy Williamson, Arc Music Corp., BMI)
Recorded June 6, 1963
James Cotton (harmonica); Otis Spann (piano);
Luther Tucker (guitar); possibly Willie Dixon (bass); possibly
Willie Smith (drums)
Previously unreleased

So Glad I'm Living
(Sonny Boy Williamson, Arc Music Corp., BMI)
Same recording date and personnel as "Elevate Me Mama"
Previously unreleased in U.S.

Five—Side Two

MUDDY WATERS—Vocals only, except as indicated

My Love Strikes Like Lightning
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "Elevate Me Mama"
Previously unreleased in U.S.

You Don't Have To Go (alternate take)
(Jimmy Reed, Conrad Music, a Division of Arc Music Corp., BMI)
Same recording date and personnel as "Elevate Me Mama"
Previously unreleased

Things That I Used To Do
(Eddie "Guitar Slim" Jones, SBK Blackwood Music Inc. under license
from ATV Music (Venice), BMI)
Same recording date and personnel as "Elevate Me Mama" except add
Muddy Waters (guitar)
Previously unreleased in U.S.

My Home Is In The Delta
(McKinley Morganfield, Watertoons Music, adm. by BUG/
Arc Music Corp., BMI)
Recorded September, 1963
Muddy Waters (vocal, guitar); Buddy Guy (guitar);
Willie Dixon (bass); Clifton James (drums)
Originally released on Chess LP 1483, "Folk Singer"

Good Morning Little Schoolgirl
(Sonny Boy Williamson, Arc Music Corp., BMI)
Same recording date and personnel as "My Home Is In The Delta"
Originally released on Chess LP 1483, "Folk Singer"

The Same Thing
(Willie Dixon, Hoochie Coochie Music, adm. by BUG/
Arc Music Corp., BMI)
Recorded April, 1964
Muddy Waters (vocal, guitar); Otis Spann (piano);
Pee Wee Madison or Buddy Guy, Sammy Lawhorn (guitar);
Willie Dixon (bass); Francis Clay (drums)
Originally Chess single 1895

Six—Side One Three—Side Two

MUDDY WATERS—Vocals, Guitar, except as indicated

You Can't Lose What You Ain't Never Had
(McKinley Morganfield, Watertoons Music, adm. by BUG/
Arc Music Corp., BMI)
Same recording date and personnel as "The Same Thing"
Originally Chess single 1895

Short Dress Woman
(John T. Brown, Arc Music Corp., BMI)
Recorded October 1964
J.T. Brown (clarinet); James Cotton (harmonica);
Otis Spann (piano); Pee Wee Madison, Sammy Lawhorn (guitar);
Calvin Jones or Jimmy Lee Morris (bass); Willie Smith or
S.P. Leary (drums)
Originally Chess single 1914
Previously unreleased on U.S. album

Making Friends
(McKinley Morganfield, Watertoons Music, adm. by BUG/
Arc Music Corp., BMI)
Recorded June 22, 1966
Muddy Waters (vocal only); James Cotton (harmoncia);
Otis Spann (piano); Pee Wee Madison, Sammy Lawhorn (guitar);
Calvin Jones (bass); Willie Smith (drums)
Produced by Ralph Bass
Originally Chess single 2107

Black Night (alternate mix)
(Jessie Mae Robinson, SBK Unart Catalog Inc., BMI)
Same recording date and personnel as "Making Friends"
Remixed without horns by Bill Inglot with John Strother,
Penguin Recording, Eagle Rock, California, June, 1989
Original session produced by Gene Barge and Ralph Bass for
Chess LP 1507, "Muddy, Brass & The Blues"
Previously unreleased

Bird Nest On The Ground
(Monk Higgins-Maurice Dollison, Arc Music Corp., BMI)
Recorded 1967
Muddy Waters (vocal only); Otis Spann (piano);
Pinetop Perkins (organ); Pee Wee Madison, Sammy Lawhorn (guitar);
Calvin Jones (bass); Willie Smith (drums)
Originally Chess 2018

Country Boy
(McKinley Morganfield, Watertoons Music, adm. by BUG/
Arc Music Corp., BMI)
Recorded live Montreux Jazz Festival, Switzerland, 1968
Otis Spann (piano); Paul Oscher (harmonica); Pee Wee Madison or
Luther Johnson (guitar); Sonny Wimberley (bass); S.P. Leary (drums)
Previously unreleased

Six—Side Two

MUDDY WATERS —Vocals, Guitar (all tracks)

Sugar Sweet ("Fathers And Sons" alternate take)
(Mel London, Arc Music Corp., BMI)
Recorded April 22, 1969
Paul Butterfield (harmonica); Otis Spann (piano);
Michael Bloomfield (guitar); Paul Asbell (rhythm guitar);
Donald "Duck" Dunn (bass); Sammy Lay (drums)
Produced by Norman Dayron
Previously unreleased

All Aboard ("Fathers And Sons" alternate take)
(McKinley Morganfield, Watertoons Music, adm. by BUG, BMI)
Same recording date and personnel as "Sugar Sweet" except delete
Paul Asbell and add Jeff Carp (chromatic harmonica) and
Phil Upchurch (bass) replaces "Duck" Dunn
Produced by Norman Dayron
Previously unreleased

Going Down Slow
(James Oden, Arc Music Corp., BMI)
Recorded live, Mister Kelly's, June 1971
Paul Oscher (harmonica) Pinetop Perkins (piano); Pee Wee Madison,
Sammy Lawhorn (guitar); Calvin Jones (bass); Willie Smith (drums)
Produced by Ralph Bass
Previously unreleased

Who's Gonna Be Your Sweet Man When I'm Gone
(Original British Mix)
(McKinley Morganfield, Watertoons Music, adm. by BUG/
Arc Music Corp., BMI)
Recorded in London, December 7, 1971
Sammy Lawhorn, Rory Gallagher (guitar);
Carey Bell Harrington (harmonica); Rick Grech (bass);
Georgie Fortune (Georgie Fame) (keyboards);
Mitch Mitchell (drums)
Produced by Ian Green and Esmond Edwards
Previously unreleased

Can't Get No Grindin' (What's The Matter With The Meal)
(McKinley Morganfield, Watertoons, adm. by BUG, BMI)
Recorded March, 1972
James Cotton (harmonica); Pinetop Perkins (harpsichord);
Pee Wee Madison, Sammy Lawhorn (guitar); Willie Smith (drums)
Produced by Ralph Bass
Originally released on Chess album 50023, "Can't Get No Grindin'"

All Tracks Record One through Side One, Record Six produced
by Leonard and Phil Chess, unless otherwise indicated.
Side Two, Record Six produced as indicated in song by song credits.
All tracks recorded in Chicago unless otherwise indicated.

"Muddy Waters - The Chess Box" Produced by Andy McKaie
Reissue Associate Producer: Mary Katherine Aldin
Compiled by Mary Katherine Aldin and Andy McKaie

All recording dates and personnel culled from the Chess files;
"The Chess Labels—A Discography," Vols. One and Two by
Michel Ruppli (Greenwood Press); "Blues Records," Volume Two
(pre-release copy) by Mike Leadbitter & Neil Slaven; "Muddy Waters
Discography" by Tommy Holmstrom & Tommy Lofgren
(Jefferson Magazine, Sweden).
Album release dates from the Chess files.

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Muddy Waters, 1982.

"Well, my mother told my father
On the day I was born
Gotta boy child coming
*Gonna be a son-of-a-gun."**

—McKinley Morganfield, "Rolling Stone," 1950

* Reprinted courtesy of Watertoons Music

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